expected. In addition to being ideologically weak, from Moscow's viewpoint, it has been criticized for appearing irregularly. And above all, thousands of copies are left unsold.[1] In a word, it does not suit the aims of the Soviet regime, nor does it satisfy the needs of the Kazakhs.

At the beginning of the revival, in the early 1940's, an attempt was made to purify the Kazakh language of Russianisms, or failing that, to apply Kazakh orthographic rules to borrowed Russian words. The leading Kazakh novelist, Mukhtar Auezov, wrote a novel on the life of Abai Kunanbaev, in which he attempted to adapt the spelling of Russian words to the Kazakh language. This adaptation is most important in poetry, because the stress or accent in Kazakh falls only on the last syllable, while in Russian, as in English, it may fall on any syllable. Auezov was severely criticized for this "error" by a philologist who asserted that Abai himself retained Russian words in their original form when there was no Kazakh equivalent. Auezov admitted his errors and agreed to purge from his language Kazakh treatment of Russian words.[2] The whole controversy is specious, for Kazakh orthography had not been standardized in the 19th century, when Abai was composing, and is not standardized today. Abai had no standard orthography to impose upon the Russian, and therefore retained the original. Auezov's Kazakhization of the Russian is not so much a scientific achievement as a cultural expression, an attempt to formulate a Kazakh spelling style as part of a literary program in the context of a revival of traditional Kazakh culture.

Auezov himself presided over one Kazakh attack on another expression of their culture. In an article, "Considerations on the Novel," Auezov criticized a novel by another Kazakh, Mustafin, for its lack of local dialect terms and colloquialisms, its failure to reflect the folklore and the speech of Kazakh village life. But then he added, "In Mustafin's novel, the new president of the collective farm . . . accomplishes miracles in ten months. All goes as though by the flash of a magic wand . . . One detects here the influence of outmoded traditions of folklore whose heroes easily and carelessly cross over seas of fire, find a way through impassable forests and fly across immeasurable spaces upon the magical bird Zemurg."[3] Auezov cannot have it both ways. He criticizes Mustafin for lack of contact with the people and then attacks him for coming under the influence of "outmoded" folklore traditions.

Soviet influence has been responsible for several changes in Kazakh literature. The traditional Kazakh mode of literary expression was poetry. The novel did not exist in Kazakhstan until the advent of the Russians. Today there are a number of novelists, such as Mukhtar Auezov and Sabit Mukanov. Both of them started out as poets, and only later adopted the novel as a literary form.

The aim of Soviet writing, in theory, is to achieve "socialist realism." There should be no romanticizing, no formalism or the quest of form for

[1] *Kazakhstanskaia Pravda*, 30 Oct and 12 Nov 53.
[2] *Ibid.*, 3 Sep 52.
[3] Auezov (4), 1951.